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Irene Sargent: A Comprehensive Bibliography of Her Published Writings

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Irene Sargent: A Comprehensive Bibliography of Her Published Writings

By Cleota Reed

Irene Sargent (1852-1932), professor of the History of Fine Arts at Syracuse University from 1895 to 1932, was the subject of an article by the author in *The Courier*, XVI, 2 (Summer 1979), "Irene Sargent: Rediscovering a Lost Legend." A leading art historian of her day, Irene Sargent wrote extensively for *The Craftsman* and *The Keystone* and contributed as well to other periodicals. Dr. Sargent's articles merit close study as documents of the development of the Arts and Crafts Movement in America. Her work contributed to the growth of an appreciation of native accomplishments in the arts, including the fine crafts, and an understanding of the historical antecedents of those accomplishments. A number of her articles are translations of contemporary European articles, selected to keep her American readers current in matters of European taste.

Because of their historical interest, the articles in this bibliography are listed in chronological order for each periodical in which her work appeared. There is a miscellaneous grouping of writings at the end. In the case of translations, the name of the original author and source of publication are given, when known. In cases in which the title is not self-explanatory, the compiler has added a brief description of the subject of the article.

The compiler will welcome further additions as they may be discovered.

Cleota Reed's interest in Irene Sargent took her to the Library of Congress, to the Boston Public Library, and to the New York Public Library to complete this comprehensive list of Professor Sargent's writings. Ms. Reed, who has published research in ceramics, stained glass, architecture, and photography, is now writing a biography of Henry Chapman Mercer, master tile-maker (1865-1930).

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The Bibliography

Articles from *The Craftsman*

The Craftsman, an illustrated monthly magazine “in the interest of better art, better work, and a better and more reasonable way of living,” was published in Eastwood (now part of Syracuse), New York by United Crafts beginning in 1901. From 1905 to 1916 it was published in New York City. Gustave Stickley, the well-known manufacturer of Arts and Crafts structural furniture known as “craftsman” or “mission” style, was the editor. In 1916, the magazine merged into *The Art World*.

“William Morris: Some Thoughts Upon his Life, Art, and Influence.” 1 (October 1901): 1-14.

“William Morris: His Socialistic Career.” 1 (October 1901): 15-24.

“The Firm of Morris and Company, Decorators.” 1 (October 1901): 25-32.

“The Opera of ‘Patience’ and ‘The Aesthetic Movement’.” 1 (October 1901): 33-38.

“Morris and Burne-Jones.” 1 (October 1901): 39-45.

“John Ruskin: A Word Regarding his Life and Public Service.” 1 (November 1901): 1-12.

“The Rise and Decadence of the Craftsman: An Historical Note.” 1 (November 1901): 13-20.

“Back to the Soil.” 1 (November 1901): 21-26.

A review of Bradley Gilman’s book *Back to the Soil; or, From Tenement House to Farm Colony; a Circular Solution of an Angular Problem*. (Boston: 1901).

“It depicts in fiction form the concrete conditions under which country life should be undertaken.”

“Quotations from Ruskin.” 1 (November 1901): 27-32.

“Times Changes in the Destinies of Art.” 1 (November 1901): 33-36.

“Ruskin’s Work.” 1 (November 1901): 37-39.

“A Review of ‘The Land in Decay’ by René Bazin.” 1 (November 1901): 40-45.

Bazin’s *La Terre Qui Morte* (Paris, 1899).

“ ‘The Seven Lamps’ by Ruskin.” 1 (November 1901): 46-48.

- “The Gilds of the Middle Ages: Their Parallels and Analogues.” 1
(December 1901): 1-33.
- “A New Irish Industry.” 1 (December 1901): 34-39.
Hand-woven rugs.
- “Our Illustrations.” 1 (December 1901): 40-44.
About illustrations in that issue.
- “Some Definitions: The Word Gild: its Definition and Etymology. The
Gild Merchant. Later Mercantile Companies. The Qualifications
of a Mediaeval Gildsman.” 1 (December 1901): 45-47.
- “The Distaff, Idyl XXVIII of Theocritus of Syracuse, Third Century
B.C.” 1 (January 1902): 1-2.
Translated into English by Irene Sargent.
- “Notes Gathered from the History of Textiles.” 1 (January
1902): 3-24.
- “The Life History of a Design.” 1 (January 1902): 33-40.
The use of the lotus motif in design.
- “Brain and Hand.” 1 (January 1902): 41-44.
Prince Pëtr Alekseevich Kropotkin’s ideas concerning hand-
craftsmanship.
- “Inermis.” 1 (January 1902): vii.
A poem.
- “Robert Owen and Factory Reform.” 1 (February 1902): 1-28.
Social reform in Wales.
- “A Word Concerning Some Great Religious Orders.” 1 (February
1902): 38-41.
The Franciscans and Dominicans.
- “The Gothic Revival.” 1 (March 1902): 1-32.
- “ ‘The Art of Building a Home’ by [Barry] Parker and [Raymond]
Unwin, Two English Architects: A Review.” 1 (March 1902): 47-51.
Parker and Unwin’s book was published in London in 1901.
- “Beautiful Books.” 2 (April 1902): 1-20.
The art of printing, the Kelmscott Press, and the Doves
Bindery.
- “The Markers of Time.” 2 (May 1902): 53-60.
About clocks.

- “The Wavy Line.” 2 (June 1902): 131-142.
Trends in ornamentation and design; a discussion of Art Nouveau.
- “Prince Kropotkin’s Economic Arguments.” 2 (July 1902): 157-171.
A review of Pëtr Alekseevich Kropotkin, *Fields, Factories, and Workshops*, (London, 1899).
- “Private Simplicity as a Promoter of Public Art.” 2 (August 1902): 209-221.
Art and life in the Middle Ages with an optimistic view of the future of the American city.
- “A House and a Home.” 2 (August 1902): 242-245.
About United Crafts, the Craftsman Home, and Grueby ceramics.
- “Color: An Expression of Modern Life.” 2 (September 1902): 261-270.
Illustrations include the dining room of the Onondaga Country Club and the billiard room of the Ernest I. White home, both near Syracuse, New York.
- “London in Coronation Time.” 3 (October 1902): 1-19.
The coronation of Edward VII.
- “René Lalique: His Rank Among Contemporary Artists.” 3 (November 1902): 65-73.
About the French designer of silver and jewelry.
- “The Fatal Hand.” 3 (December 1902): 144-160; 3 (January 1903): 225-239; 3 (February 1903): 311-325.
Fiction translated from the French. Author unidentified.
- “German and Netherlander: Their Gilds and Art.” 3 (January 1903): 201-214.
The influence of northern arts on contemporary styles.
- “In Praise of Country Life.” 3 (February 1903): 265-274.
An argument for a return to nature.
- “Trinity Church, Boston, as a Monument of American Art.” 3 (March 1903): 329-340.
Henry Hobson Richardson, architect.
- “Workshops and Residence of René Lalique.” 4 (April 1903): 1-8.
Translated from the French of Tristan Destève in *Art et Décoration* 12 (September 1902).

“Review of ‘William Morris’ by Elizabeth Luther Cary.” 4 (April 1903): 49-55. (New York: 1902).

Compares this biography, published in New York in 1902, to those by J.W. Mackail and Aymer Vallance.

“A Recent Arts and Crafts Exhibition.” 4 (May 1903): 69-83.

The exhibition was held from March 23 to April 4, 1903, at the Craftsman Building, in Syracuse, New York. Miss Sargent made an address and also spoke for Gustave Stickley, who was “indisposed,” at the opening. The article is about the development of expositions from the first in London in 1851.

“Potters and Their Products.” 4 (June 1903): 149-160.

About John G. Low, the Chelsea Pottery, M. Louis Solon, and Charles F. Binns.

“French Art for French Children.” 4 (June 1903): 185-191.

Interior decoration for children.

“A Chapter from Prince Kropotkin ‘Mutual Aid in the Mediaeval City’.” 4 (June 1903): 209-220.

A review of Pëtr Alekseevich Kropotkin’s *Mutual Aid, A Factor in Evolution*. (New York, 1902).

“L’Art Nouveau: An Argument and Defense.” 4 (July 1903): 229-238.

Translated from the French of Jean Schopfer.

“The Plant in Decoration.” 4 (July 1903): 239-247.

Translated from the French of an unidentified critic of German design in *Art et Décoration* (May 1903).

“Some Potters and Their Products.” 4 (July 1903): 248-256.

About Thomas S. Nickerson of the Merrimac Pottery Company of Newburyport, Massachusetts.

“Some Potters and Their Products.” 4 (August 1903): 328-337.

About M. Louise McLaughlin, the Pottery Club of Cincinnati, Maria Longworth Nichols, Artus Van Briggel, and the Rookwood Pottery.

“Chinese Pots and Modern Faience.” 4 (September 1903): 415-425.

About art potters M. Louise McLaughlin, John G. Low, and Artus Van Briggel.

- “A Minor French Salon.” 4 (September 1903): 450-459.
A review of an article by M. P.-Verneuil in *Art et Décoration* 13 (July 1903) about the spring salon of the Society of French Artists featuring the work of Lalique, Gaillard, Bassard, Landry, and Lelièvre.
- “L’Art Nouveau,” 5 (October 1903): 1-15.
Translated from the French of Samuel Bing with editor’s note.
- “The Racial Art of the Russians.” 5 (October 1903): 43-51.
With a preface and adapted from the French of M. Gabriel Mourey in *Art et Décoration* 14 (August 1903). On Russian folk or peasant art.
- “An Art Industry of the Bayous: The Pottery of Newcomb College [for Women].” 5 (October 1903): 71-76.
About the pottery group organized at Tulane University, New Orleans in 1896.
- “A Government Lace School.” 5 (October 1903): 77-85.
Adapted from the French of M. P.-Verneuil in *Art et Décoration* 14 (August 1903). A lace school in Vienna.
- “The Silversmith’s Art in the Middle Ages: The Twelfth Century.” 5 (November 1903): 113-123.
Translated from the French of Jean Schopfer.
- “A Belgian Decorative Artist: Madame de Rudder.” 5 (November 1903): 171-182.
Preface and translation from the French of M. P.-Verneuil in *Art et Décoration* 14 (September 1903). On embroidered panels and borders.
- “The Silversmith’s Art: The Thirteenth, Fourteenth, and Fifteenth Centuries.” 5 (December 1903): 217-234.
Translated from the French of Jean Schopfer.
- “The Silversmith’s Art: The Sixteenth, Seventeenth, and Eighteenth Centuries.” 5 (January 1904): 337-357.
Translated from the French of Jean Schopfer.
- “The Workingman’s Dwelling in France.” 5 (January 1904): 367-377.
Translated from the French of Charles Gans.
- “The Silversmith’s Art in Contemporary France.” 5 (February 1904): 433-457.
Translated from the French of Jean Schopfer.

- “The Adaptation of Ornament to Space.” 5 (February 1904): 470-484.
Translated from the French of M. P.-Verneuil in *Art et Décoration* 14 (December 1903).
- “August Rodin.” 5 (March 1904): 525-545.
Written expressly for *The Craftsman* by Jean Schopfer and Claude Anet (Claude Anet was Schopfer’s pseudonym), and translated by Irene Sargent.
- “The Insect in Decoration.” 5 (March 1904): 563-574.
Translated from the French of [M.] P.-Verneuil in *Art et Décoration* 15 (January 1904).
- “Enamel and Enamellers.” 6 (April 1904): 14-29.
Translated from the French of M. P.-Verneuil in *Art et Décoration* 15 (January 1904).
- “Paris as a Democratic City: Its Present Aspect.” 6 (April 1904): 66-75.
Translated from the French of Charles Gans.
- “A Comparison of Critics, Suggested by the Comments of Dr. Pudor.” 6 (May 1904): 135-141.
Comments on nationalism, national progress, and unity among artists, with a discussion of modern jewelry design.
- “William T. Dannat.” 6 (May 1904): 155-161.
Translated from the French of Armand Dayot in *Art et Décoration* 15 (March 1904).
- “Decorative Studies of Insect Forms.” 6 (June 1904): 265-270.
Translated from the French of M. P. Verneuil in *Art et Decoration* 15 (February 1904).
- “Municipal Art: A Lesson from Foreign Towns.” 6 (July 1904): 321-328.
- “A Woman Master: Mademoiselle Breslau.” 6 (July 1904): 343-353.
Translated from the French of Count Robert de Montesquion in *Art et Decoration* 15 (May 1904) with a note by Irene Sargent.
- “The Applied Arts in the Paris Salons of 1904.” 6 (August 1904): 431-455.
Translated from the French of M. P.-Verneuil in *Art et Décoration* 15 (1904) with a note by Irene Sargent appealing to Americans to resist foreign influences in design.
- “The Architect Should be an Artist.” 6 (September 1904): 557-560.
Translated from the Spanish of J. Torres Palomar.

“Comments on Mr. [Charles M.] Shean’s ‘Mural Painting from the American Point of View’.” 7 (October 1904): 28-34.

Shean wrote an article in *The Craftsman* expanding on his argument that mural painting in America is a democratic, public art, in contrast to the private, elitist art of easel painting (“objects of fetish worship.”).

“A Second Lesson of Sculpture: The Art Considered as a Public Servant.” 7 (November 1904): 123-129.

Comments on Barr Ferree’s article “The Lesson of Sculpture” in the same issue.

“Artistic Handicrafts for Women.” 7 (November 1904): 196-207.

Translated from the German of Heinrich Pudor.

“The Linden Tree.” 7 (November 1904): 207.

Translation of a poem by an unidentified German poet.

“Art in the Home and in the School.” 7 (December 1904): 263-279.

On interior design.

“The Garden City.” 7 (December 1904): 284-293.

Translated from the French of Georges Benoit-Levy.

“Indian Basketry: Its Structure and Decoration.” 7 (December 1904): 321-334.

“Art in the Home and in the School: A Lesson from Boutet de Monvel.” 7 (January 1905): 400-411.

Placing examples of good design in the child’s environment.

“The Border Analyzed as a Decorative Agent.” 7 (January 1905): 421-430.

Translated from the French of A. Grasset in *Art et Décoration* 16 (November 1904).

“Art in the Home and in the School: A Selection from the Child-types of Kate Greenaway.” 7 (February 1905): 519-529.

“Art in the Home and in the School: Examples Chosen from Certain Italian Pre-Raphaelite Masters.” 7 (March 1905): 668-678.

“The Mural Paintings by Robert Reid in the Massachusetts State House.” 7 (March 1905): 699-712.

“The Ray Memorial Library at Franklin, Massachusetts.” 8 (April 1905): 14-42.

Rand and Skinner, architects.

“Art in the Home and in the School: Examples of Mural Decoration Based Upon Dutch Types and Scenes.” 8 (April 1905): 55-60. Unsigned but probably by Irene Sargent.

“Fish Forms in Decorative Art.” 8 (April 1905): 68-77.

Translated from the French of M. P.-Verneuil in *Art et Décoration* 17 (1905).

Articles from *The Keystone*

The Keystone, a journal of the watch, jewelry, and optical trades, was published in Philadelphia, Pennsylvania by S.H. Steele from 1891 to 1934. In 1934 the magazine merged into *The Jewelers Circular* which is still published. Irene Sargent wrote for *The Keystone* between 1905 and 1930.

In June 1905, the editors of *The Keystone* announced, “We direct the special attention of our readers to the illustrated article... ‘The Work of a Woman Metalsmith’...the first of a series which will deal in a masterly way with modern art jewelry designing and kindred subjects. The authoress, Miss Irene Sargent, is well known as a specialist in the field of art literature, and her writings in the various magazines have revealed her as probably the most accomplished critic of the time in the matter of jewelry and art-metal work. Miss Sargent’s accession to the staff of *The Keystone* is consequently an event of unusual interest to our readers, especially those aspiring ones who are in sympathy with the new world-wide movement for higher art and greater beauty in articles for personal adornment. Most of the matter so far published on the subject of art jewelry dealt with the work of foreign artists. Miss Sargent will cover a wider field and introduce the trade to the triumphs of American genius, skill and effort in this line, as well as to the creations of the European metalworkers. All the articles will be enriched by well-executed illustrations...and the descriptions by the eminent authoress will be highly educative.

“It will appeal to the patriotism as well as the trade pride of our readers to know that there are not a few designers and metalworkers in this country whose work will compare favorably with that of even the greatest European luminaries. Indeed, the vogue established by Lalique, Wolfers and others seems to have taken firm hold on this side of the ocean and quite a number of talented young Americans are even now taking courses in designing, enameling, metallurgy and kindred arts. America, with its wealth and liberality, affords the most tempting field for artistic effort of this character, and it is for our young men and

women to strive for the reward which surely awaits skill and genius. We feel confident our new art jewelry department will render material aid towards this end and furnish the necessary inspiration for many gifted young craftsmen" (p. 881).

"The Work of a Woman Metalsmith: Miss Leonide C. Lavaron." 26 (June 1905): 889-892.

"A Goldsmith-Sculptor: F. Walter Lawrence." 26 (July 1905): 1065.

"The Successful Pursuit of an Art Industry." 26 (August 1905): 1233-1236.

On metalsmithing.

"The Work of an Amateur Goldsmith: Brainerd B. Thresher." 26 (September 1905): 1417-1420.

"Decorative Art in France: Paris Salon of 1905." 26 (October 1905): 1633.

"The Casa Musy of Turin: Jewelers to the House of Savoy." 26 (November 1905): 1849-1852.

"The Artistic Treatment of Metal." 26 (November 1905): 1885.
Translated from the French of Edouard Monod-Herzen in *Art et Décoration* 18 (1905).

"The American Versus the Foreign Metalsmith. Miss Bennett of the Chicago Art Institute compared with Various European Designers." 26 (December 1905): 2105.

"The Work of Arthur J. Stone, Silversmith." 27 (January 1906): 33-36.

"The Worker in Enamel with Special Reference to Miss Elizabeth Copeland." 27 (February 1906): 193-196.

"Examples of Ecclesiastical Metalwork Produced by the Gorham Company." 27 (March 1906): 369.

"A Piedmontese Sculptor: Cesare Biscarra." 27 (March 1906): 379-400.

"The Feldspar Group of Minerals as Treated in the Jewelry of Forest E. Mann." 27 (April 1906): 568a-568d.

"The Jewel as Treated by M. René Lalique." 27 (May 1906): 745.
Translated from the French of Gustave Geoffroy in *Art et Décoration* 18 (1905).

"An American Maker of Hard Porcelain: Adelaide Alsop-Robineau." 27 (June 1906): 921-924.

One of the earliest articles about the well-known ceramist from Syracuse, New York.

- “The Suggestive Quality of Old Jewels.” 27 (July 1906): 1096a-1096d.
- “The Workshop of May Mott-Smith Cunningham.” 27 (August 1907): 1273.
- “Enamels, Gem-cutting, and Metalsmithing: The Work of Ednah Sherman Girvan.” 27 (September 1906): 1477-1480.
- “Colonial Art Revived: The Silversmiths at Wellesley Hills, Massachusetts.” 27 (October 1906): 1693-1696.
Illustrated by the work of Carl G. Forrsen, George G. Gebelein, and the Handicraft Shop.
- “Miss [Leonide C.] Lavaron’s Recent Work as a Goldsmith.” 27 (November 1906): 1925.
- “Oriental Metal Work in the Nickerson Collection at the Art Institute of Chicago.” 27 (December 1906): 2173-2176.
- “Examples of Metalwork from the Casa Musy of Turin, Italy.” 28 (March 1907): 385-388.
- “ ‘Through Difficulties to the Stars’: Mr. André Koronski, Metal Smith and Mathematician.” 28 (October 1907): 1785.
- “Early American Silver as Recently Exhibited at the Museum of Fine Arts, Boston.” 28 (November 1907): 2001.
- “Some American Spoons and their English Ancestors.” 29 (November 1908): 1873-1876.
- “Jules Brateau. The Restorer of the Pewter Craft.” 31 (March 1910): 353-356.
- “Technical Excellence as Represented by some American Art Metalsmiths.” 31 (November 1910): 1825-1828.
Includes Josephine Hartwell Shaw, Margaret Rogers, Lucy Twyman Rockwell, and Alessandro Colarossi.
- “A Goldworker at his Bench.” 32 (October 1911): 1949-1952.
On André Koronski, Philadelphia craftsman. Also shows “Craftsman” interiors, a George Henry table and lighting, and Elise Koronski-Henry paneling and porcelains.
- “The Work of Albert Wehde, Craftsman and Traveler.” 34 (15 October 1912): 2097-2103.
On the German-born American craftsman.
- “A Masterpiece of the Goldsmith’s Art: The Retable of the High Altar in the Basilica of St. Mark, Venice.” 35 (1 March 1913): 459-465.

- “Jewelry Styles Historically Considered. Style in Art Jewelry Defined—Skill of the Ancients as Metalworkers—Symbolism in Ancient and Modern Jewelry—Work of Lalique in Popularizing Colored Gems—Devotees of l’Art Nouveau—Work of American Craftsmen.” 37 (15 March 1914): 85-89.
- “The Treasures of a Venetian Antiquary.” 39 (1 March 1915): 65-68. Written from Venice February 14, 1914.
- “Jewelry and Dress. Love of Jewelry and Personal Ornamentation Analyzed—Grecian Perception of Ornaments in Art—Medieval Craftsmen and the Use of Jewels.” 41 (24 August 1915): 65-69.
- “Studies in Jewelry Styles. How the Jeweler-Student May Master a Most Important Branch of This Profession—Samples of Modern Styles in Jewelry.” 41 (19 October 1915): 47.
- “The En Calibre Setting. Suggestions for Its Further Development—Art Jewelry Possibilities in the United States—Samples of Modern Styles in Jewelry—Japanese Motifs.” 42 (29 February 1916): 41-44. With a photograph of Irene Sargent, reproduced here on page 21.
- “The Gloucestershire Guild of Handicraft. Being at Once an Appreciation and Critique of a Recent Exhibition of Art Metalwork Exhibited in New York.” 43 (29 August 1916): 81-87.
- “The Evolution of the Bracelet Watch. As Described by Monsieur E. Gubelin-Breitschmid, of Lucerne, Switzerland, in an Interview With the Special Representative of *The Keystone Weekly*.” 44 (6 March, 1917): 81-84.
- “Interpretation of French Forms in Dutch Silver.” 45 (September 1917): 99-102.
- “The Watch Industry in Switzerland. A Paper Read Before an Industrial Society of Lucerne by M. Gubelin Breitschmidt, the Younger—An Interesting Story From the ‘Land of Watches’.” 45 (September 1917): 160.
Introduction and translation from French by Irene Sargent.
- “Beautiful Wedgwood Models in Jasper Ware.” 45 (October 1917): 65-69.
- “American Wonder Worker in the Ceramic Field. A Sympathetic Appreciation of the Life-Work, Genius and Notable Achievements of Mrs. Adelaide Robineau—An Inspiring Story of Effort and Triumph.” 45 (January 1918): 65-69.



This photograph of Irene Sargent is one of two known to exist. (The other was reproduced in *The Courier XVI*, 2, Summer 1979.) It appeared in *The Keystone Weekly* on February 29, 1916 with the following notation: "We show in the introductory to this article the portrait of the authoress, Miss Irene Sargent, who is recognized as one of the most accomplished art critics in the world. Miss Sargent, who is a professor of the history of fine arts at Syracuse University, Syracuse, N.Y., has made the study and elevation of artistic taste in the United States her life-work." The photograph shows Irene Sargent standing with her back to the carriage step of the porte cochere of Crouse College with the east facade of the building behind her.

- “American Indian Design. The Remarkable Work of Mrs. Dorothea Warren O’Hara in the Decoration of Pottery—Genius and Skill Shown in Beautiful Color Effects.” 45 (March 1918): 85-89.
- “Bronze Incense-Burner of the Sixteenth Century. By Riccio (Antonio or Andrea Brioso) of Padua (1470-1532)—Recently Acquired by Mr. Joseph Widener.” 45 (August 1918): 85.
- “Ecclesiastical Work of Arthur J. Stone, Metallist. Some of the Most Interesting Specimens, in Gold and Silver, of the Handiwork of This Master Craftsmen.” 46 (September 1918): 97.
- “Rare Jewelry. Delightful Discoveries in a Quaint Studio, Rich in Art Work, True to Type.” 46 (October 1918): 67.
Designs from the firm of Combes and van Roden, Philadelphia.
- “A Group of French Medals—Their Art and Significance.” 46 (November 1918): 65.
- “Work of Mr. Thornwald Christiansen. Influence of Native Environment and Foreign Observations in His Designs and Craftsmanship.” 46 (January 1919): 67-70.
Norwegian-born jeweler who settled in Boston.
- “Benvenuto Cellini. As Judged by his Examples of Goldsmithing in the Metropolitan Museum, New York.” 46 (March 1919): 97.
- “Arthur Stone, Silversmith, as the Successor of Paul Revere. A Comparative Study Illustrated by Pictures of the Work of Each.” 47 (September 1919): 121.
- “René Lalique as an Artist in Molten Glass.” 47 (October 1919): 69.
- “The Chapel of a Fifth Avenue Jeweler.” 47 (March 1920): 153.
About the House of Cartier.
- “A Jeweler’s Window in Boylston Street, Boston.” 48 (September 1920): 161.
A shop owned by a Mr. Holton.
- “A Group of French War Medals Exhibited by Bigelow, Kennard and Company, of Boston.” 48 (October 1920): 101.
- “The Napoleonic Table Service in Silver. Exhibited at the House of Cartier, Fifth Avenue, New York.” 49 (March 1922): 123-131.
- “Examples of Seventeenth and Eighteenth Century Domestic Silver. With Interpretation of Same by George Christian Gebelein.” 50 (September 1922): 121-131.

- “A Revival of Old Technique in Metalsmithing by the Swiss Master Jean Dunand.” 50 (March 1923): 111-114 and (April 1923): 117.
 “The delay of acknowledgement and the division of the article into two parts have been due to the illness of the writer” (p. 117).
- “Ornaments Selected from Two Private Jewel Boxes.” 51 (March 1924): 139-145.
- “Authenticated Jewels of the Napoleonic Period.” 52 (September 1924): 139-143.
- “Pearls From the House of Cartier. The Famous Necklace of Madame Thiers and Other Notable Specimens of Fine Pearl Jewelry.” 52 (March 1925): 139.
- “Interesting Silver and Sheffield Plate in the Pennsylvania Museum, Philadelphia.” 53 (September 1925): 145.
- “The Transformation of René Lalique.” 53 (March 1926): 141-147.
 With a note: “The accompanying illustrations have been provided through the courtesy of Adelaide Alsop Robineau, Sc. D., master-potter, commissioner to the Exposition of Decorative Arts, Paris, 1925.”
- “An August Visit to the Oscar Bach Studio.” 54 (September 1926): 145.
 Bach was a metal craftsman from New York City. Irene Sargent’s hand-written manuscript for the article is in the Syracuse University Archives.
- “Metalsmithing in Repoussé, Antique and Modern. A Contrast of Ancient Things of Loveliness with those of the Present Day.” 54 (March 1927): 127-137.
- “A Georgian Tea-Service of 1776.” 55 (September 1927): 135.
 Found at Port Byron, New York.
- “A Sculptor in Silver.” 55 (March 1928): 139-145.
 The work of Georg Jensen, the Danish craftsman. Irene Sargent’s hand-written manuscript for the article is in the Syracuse University Archives.
- “Clay in the Hands of the Potter.” 57 (September 1929): 131.
 A tribute to Adelaide Alsop Robineau who died in February 1929. Mrs. Robineau received an honorary doctorate in Ceramic Sciences from Syracuse University in 1917. She became an instructor in pottery and ceramic design at the College of Fine Arts, Syracuse University in 1920.
- “Rings—from Ancient Rome to the Rue de la Paix.” 57 (March 1930): 107-111.

Articles from *The Colonnade*

The Colonnade of New York University, a literary journal, was published in New York by the Andiron Club of New York City from 1907 to 1922.

“In the Basilica of Saint Mark. Pax tibi, Marce, Evangelista meus.”
8 (1914-1915): 76.

A poem written in Venice, July 24, 1912.

“ ‘La Nave’ of Gabriele D’Annunzio.” 9 (February 1915): 43-50.

“Tom’s A-Cold.” 9 (March 1915): 100.

A poem.

“To the Adriatic. Lyric Invocation from ‘La Nave’ of Gabriele D’Annunzio.” 9 (June 1915): 194.

“ ‘The Chantecler’ of Rostand. Symbol of an Impending Crisis.”
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